each attains a greater wealth of blooms within the narrow hedges of these sequestered garden enclosures.

114.

LITERATURE AND MORALITY MUTUALLY EXPLANATORY.—We can show from Greek literature by what forces the Greek spirit developed, how it entered upon different channels, and where it became enfeebled. All this also depicts to us how Greek morality proceeded, and how all morality will proceed: how it was at first a constraint and displayed cruelty, then became gradually milder; how a pleasure in certain actions, in certain forms and conventions arose, and from this again a propensity for solitary exercise, for solitary possession ; how the track becomes crowded and overcrowded with competitors ; how satiety enters in, new objects of struggle and ambition are sought, and forgotten aims are awakened to life; how the drama is repeated, and the spectators become altogether weary of looking on, because the whole gamut seems to have been run through—and then comes a stoppage, an expiration, and the rivulets are lost in the sand. The end, or at any rate *an* end, has come.

115.

WHAT LANDSCAPES GIVE PERMANENT DELIGHT.—Such and such a landscape has features eminently suited for painting, but I cannot find the formula for it; it remains beyond my grasp as a whole. I notice that all landscapes which please me permanently have a simple geometrical scheme